Kashiom & Ca

NEW YORK, May 11, 1906.

THE mild, not to say warm, weather usually coming with the advent of May has this spring been missing, and while the delaying of sultry days is not to be deplored, the effect of the continued coolness has postponed the debut of many a new frock, even at certain weddings, where, instead of the filmy organdles and other frail frocks, the weather permitted the wearing of gowns reasonably warm. Time was when a woman would wear a new gown even if she paid for it afterward with neuralgia or influenza, but nowadays, despite the increased cost of clothes and the much greater variety of gowns and wraps worn, the fair

White Mull with Tucks and Lace Insertions and Dresden Ribbo

clipse of their good looks by a "cold" by Penturing to wear gowns in advance of the hermometer.

Despite the beauty of many of the April weddings and their finery. May has been to whit behind, and notably handsome towns have been seen on the brides and heir attendants.

Miss Lilian Morrison, a daughter of Mr. and Mrs. David M. Morrison, who married William J. Tingue, jr., in All Souls' Church, provided a novelty in the arrangement of flowers for her attendants that was a welcome change from the conven-

may have become too sensible to risk the the strong double sashes were meant for

support as well as ornament.

The hats of the bridesmalds, large flats of white Neapolitan, were laden with lilacs, shading from faint lavender to deep mauve, and pink roses. These flowers were arranged across over the front of the crown, covered the entire front brim, and extended out at each side to the edges of the brim. Mauve tulle was also used, and formed full acchanged to the brim. formed full cachepeignes in the back and at the left side, where the hats were raised a bit. The maid of honor's hat was pink with pink plumes and a single pink rose. Very summery did the eight bridesmaids

look, in their white mull-and lace frocks. They were Mas Hissheth Clarke, whose engagement to Frank Hamilton Davis was recently announced; Miss Abby Morrison, a sister of the bride; Miss Suzanne Fessenden Merrill of Boston, Miss Jeannette Abbott of Puttsburg, Miss Mildred Harbeck, Miss Marjorie Putnam, a cousin of the bride, and Miss Katharine Fisher. Their princess slips were of white mull, with the shaped flounces set on the bottom. These flounces had insertions of fine white lace, one going around each just above the hem, and fine tucks. The robes were formed of alternate sections of tucked mull—the tucks slanting diagonally—and lace insertions. The yokes were of embroidered mull, and had round, or Dutch, necks, with a deep, hollow scallon in the center back that made an odd but fetching finish. Where these yokes joined the robes an irregularly pointed piece of lace or heavily embroidered mull was set on and dropped over the body of the gown. The sleaves were very short, single puffs of tucked mull with lace insertions, finished with shaped ruffles to match.

The maid of honor, Miss Natalie Morrison, a sister of the bride, was in a princess robe of peachblow colored radium silk. It was made very much like that of the other attendants, but the insertions were of Valenciennes lace some three or four inches wide, and the silk between was of the same width at the waist line, but widening above and below to fit the robe to the figure. These silk insertions were all tucked, in eighth-inch tucks their own width apart, from top to bottom of each section. The flounce at the bottom appeared to be an extension of the tucked silk insertions, but was really set on by means of a pointed lace insertion. This flounce, perhaps twelve inches broad at its widest, was tucked slantingly in groups, and divided by lace arranged in serrated lines.

The top of the robe had a square neck, being a bit lower than those of the brides-

lines.

The top of the robe had a square neck, being a bit lower than those of the bridesmaids' and a square yoke of wide Valenciennes lace and another, heavier variety, set in as though woven at the corners. The large puffs of the short sleeves were, like the robe, made of insertions alternated with bias-tucked strips of the delicate pink silk, and were finished by lace ruffles over long white gloves.

A wide insertion of the Valenciennes lace

long white gloves.

A wide insertion of the Valenciennes lace came up each side of the front of the gown, went over the shoulders and down the back at each side of the yoke. Miss Morrison's large pink Neapolitan picture hat was raised a bit at one side by a bandeau covered with pink tulle, and the low crown and wide brim were almost covered by three very large full pale pink ostrich plumes. At the right side, near the front, from which point the plumes started, a single, but huge, half-opened pink rose lay as though dropped. Her basket of white lilacs and pink roses was supported from the shoulder by a pink satin sash.

the shoulder by a pink satin sash.

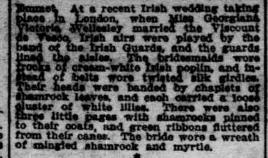
Last, but not least, the bride, now Mrs.

Tingue, wore one of the handsomest satin Tingue, wore one of the handsomest satin bridal gowns of the season. It was a princess with a square neck, the sides lapped over a panel that extended from the bottom of the yoke to the bottom of the gown; turned back over these overlapping sides was a very wide strip of Carickmacross lace, the lace so much used of late at the English weddings. This lace extended up over the shoulders and down the back, graduating to a fine point in the center graduating to a fine point in the center back at the bottom, where the two lace sections met, the satin continuing down into the train, which was very long and square and formed of two graduated box plaits. This train was lined with six-inch Valenciennes lace ruffles, and another ruf-fle extended around the under edges and

up the sides.
The sleeves were short puffs of satin satin revers extending from the shoulder seams to the floor. In the back there was a perfectly straight line from the square base of the neck to the end of the train. The white tulle vell was voluminous and came clear to the end of the train. The upper end was turned back and fell over the other to below the waist line. On the head it was shirred very full in the center just back of the pompadour, and a mass of orange blossoms held it in place. The vell was gathered so thick that it looked veil was gathered so thick that it looked like a snowdrift over her head and shoulders instead of the usual misty effect, and was equally pretty and much newer.

The bridal bouquet was white gardenias, from which fell sprays of valley lilles and narrow satin ribbon in shower effect.

Why don't some of the American brides of Irish ancestry wear the shamrock? Mrs. John Duncan Emmet, who was Miss Josephine Drexel, a sister of Mrs. Harry Symes Lehr and Mrs. Eric Dahlgren, is said to have had a sprig on her wedding day as a compliment to her husband, Dr. Emmet, a descendant of Thomas Addis Em-met, brother of the Irish patriot, Robert



Miss Georgine Wild, who married Count Carlo Dentice di Frasso, was married on her birthday at Brompton Oratory, London, and in honor of St. George's day the oratory was decorated with white roses. The bride's gown was an unusually handsome one of soft white satin draped with a wide, rose-point lace flounce having sprays of orange blossoms fastened here and there. Down the center of the robe from the yoke or guimpe to the hem there was a panel of embroidery done in diamonds or rhinestones, and silver and pearl spangles representing roses, thistles and shamrocks. The bodice had a Louis XV peint in the front and a net guimpe. Rose point was draped in folds on each side of the embroideries on the waist, and these going up over the shoulders, were brought down in the back of the bodice to a point. The satin court train was lined with tulie ruches and bordered on the outside to match the panel down the front—i. e., in roses, thistles and shamrocks. Her tulie veil was caught with orange blossoms, myrtle and white heather, and her bouquet was made of white orchids and roses. She wore a string of pearls four yards long, an heirigom in the family of the bridgersom bride's gown was an unusually handsome was made of white orchids and roses. She wore a string of pearls four yards long, an helrloom in the family of the bridegroom. The bridesmaids wore rose-pink tulle over white silk. The surplice bodices had guimpes and draperies of mechlin lace. The wide girdles of liberty ribbon were in two shades of rose pink. The bridegroom gave each bridesmaid a circle brooch set with diamonds and emeralds, white and green heing the Italian colors—and also with being the Italian colors—and also with rubies. The girls wore wreaths of pink roses, white tulle veils, and carried pale-pink roses to match the wreaths. The little page wore a white satin and mauve velvet

suit.

The going-away gown of the countess was tussore silk embroidered in blue, gold and red. It consisted of a plaited skirt and a bolero coat over a lace blouse. Over the whole was slipped an empire coat of cornflower blue cloth, with high waist belt under the bust and revers of black velvet. Her hat of tuscan straw had a cachepeigne of fawn-colored tulle with bunches of tiny crimson roses, corn-flowers and yellow buttercups—carrying out the colorings of the embroideries on the gown. It had at the side a large bow of fawn-colored ribbon shot with green. ored ribbon shot with green.

Miss Mabel Louisa Storm, who married Joseph Ferris Simmons, son of J. Edward Simmons, president of the Fourth National Bank of New York, had a green and white wedding. She is a descendant of Garrett Storm, one of the first New York merchants, who died worth some \$30,000,000. One of his daughters married the father of Mrs. Elbridge T. Gerry, Mr. Livingston, and another married Mr. Hoffman, from whom the present well-known Hoffmans descend.

One of the features of Miss Storm's wedding was the setting aside of a pew in St. Thomas' Church near the chancel for the little girls of her Sunday school class, where they could have a good view of the

ceremony. Miss Storm, who is very dark, wore heavy white satin wedding gown, with a long, square train, embroidered at the bot-

long, square train, embroidered at the bottom in lilies. It was draped with wonderful old point lace.

The bodice had a yoke and bertha of old point, the yoke describing a V. The sleeves were very short, full puffs of the satin, followed by puffs of tulle, with ruchings standing out at the back; these tulle puffs extended to the elbows, or to the top of

orange blossems and their leaves extended from each side of the pointed yoke up each

side, outlining it.

Her point lace vell was gathered just back of the pompadour of her cofffure, and was caught with orange blossoms.

The maid of honor, Miss Edna Graham Storm, wore a pale-green radium silk, of round length, having inch-wide insertions of white lace let in around the bottom, forming howknot designs. The bodice had forming bowknot designs. The bodice had a pointed yoke of white lace, and the

sleeves were puffed.

The other attendants, the Misses Augusta de Peyster, Josephine Atterbury, Mazle Livingston Delafield, Ethel Du Bols, Sophie Langdon and Dorothy Schleffelin, wore gowns similar in design to that of the maid of honor, but in white.

Miss Mary Renwick Sloane, daughter of Prof. William Milligan Sloane and Mrs. Sloane, who married Joseph Livingston Delafield, a son of Mr. and Mrs. Maturin L. Delafield, had a pale blue and white wedding in the Brick Church, where the Rev. Henry Van Dyke, D. D., now of Princeton, formerly preached, and Dr. Van Dyke came up to solemnize the ceremony.

Miss Sloane's white satin wedding gown had a long, square train, trimmed with duchess lace. The stock and little guimpe were of finely tucked chiffon. The duch-ess lace came from the shoulders down to the bust line, forming a V of the tucked chiffon, and then, after being draped loosely over the bust, went down the center front of the robe, forming a panel, then on around the bottom of the robe, and even around the entire train. The sleeves were single puffs of satin finished by falls of the same duchess. Her only ornament was a brooch of pearls and diamonds, the gift of the bridegroom, fastened in the lace

of the corsage.

The duchess lace vell was fastened a little back of her pompadour, and fell away from the hair in the front and at the sides in a straight scarf down the back. As the bride has wonderful auburn hair and large brown eyes, the showing of the coiffure, which was very simply arranged, was most effective.

The maid of honor was the bride's young

sister, not yet out, Miss Margaret M. Sloane. Her frock was an all-over Valen-Sloane. Her frock was an all-over Valenciennes robe over white slik. It was ruffled about the bottom, the ruffle being edged with narrow Valenciennes. The short puffed sleeves and Dutch neck were simply finished. The girdle was white. Her large pale-blue Neapolitan hat was trimmed with blue tulle under the brim and around the crown, and pale-blue ostrich plumes floated over the side. She carried forget-menots, very much the color of her eyes. The bridesmaids were the Misses Hoaque of Boston and Harmony Twitchell, daughter of the Rev. Joseph Twitchell, D. D., of Hartford, for years a chum of Mark Twain, Charles Dudley Warner and others of that gifted Hartford coterie. Also the Twain, Charles Dudley Warner and others of that gifted Hartford coterie. Also the Misses Mary Van Winkie, Mazie L. Delafield, a sister of the bridegroom, and who has been an attendant at three weddings within a week of each other, and Mary Stewart. They wore white mull frocks with many lace insertions over white slik slips. Their slightly trained skirts had two flounces with lace insertions. All the gowns had Dutch or round necks edged with lace and tucked. These bodices were extremely simple, and were gathered into the waist line under pale-blue girdles.

The elbow sleeves were finished by lace and mull ruffles.

Their large pale blue Neapolitan hats had crowns of shaded La France roses, and their bouquets were of the same pink blooms.

Mrs. William Milligan Sloane, the bride's mother, wore a princess gown of white lace over white silk, with a high stock. The lace was arranged in a fluffy fashion over the bust; the rest of the robe was a corselet princess, tight from the bust line down, and trimmed in characteristic Parisian fashion with black and white striped taffeta, picot-edged ribbon. This ribbon started at the bust line, sianted in toward the waist line, and then, separating, went on down the skirt to the hem. The elbow sleeves were entirely of the lace, and were flat and straight instead of being puffed.

The white, round hat worn was of medium size, the crown being encircied by a wreath of white illacs, and at the back rose a white aigrette. Mrs. William Milligan Sloane, the bride's

Mrs. Harold M. Turner, who was Miss Martha Prentice Strong and an April bride, was at the Tingue-Morrison wedding in a lavender volle frock topped by a flat oval or iliac Neapolitan hat trimmed around the crown with iliacs laid flat to the lifac liberty satin ribbon at the back and under liberty satin ribbon at the back and under



HOUSE GOWNS IN SILK, CASHMERE, MULL AND LACE.

PARIS FASHIONS.

PARIS, April 28, 1906. VER the teacups the other afternoon a party of up-to-date Fran-

co-American women-pardon; the expression does savor of a certain brand of soup, but it also overs the ground-were wondering whether the adoption of Victorian frills and fancies and empire styles would bring in their wake the assumption of the sentimental manner of those eras. The impulsive member of the party instantly rose to arms. saying: "You know, I think this is the funniest idea I have heard in a long time. Scntiment! Why, who even recalls the feel-ing in these practical days when all strong emotions are considered provincial, not to say bourgeols. "Yes," replied the clever girl, "it is the fashion to be philosophic. We move calmly, discreetly, coldly, Our

object is to take all precaution to avoid pain. It makes us old and ugly, and we are particularly careful to put the brake on any budding sentimentality which is inclined to run away with us." "But," broke in the pretty young matron, "we flirt more outrageously than ever." "Of course, we do, my dear. But the way a man defined this fine art to me the other day was attention without intention." "That sums it up exactly," agreed the thoughtful member of the symposium, "and the aver-The sleeves were short puffs of satin finished by short falls of lace in a banded-in effect above the mousquetaire sleeves of transparent unlined point that came down to her hands, which were ungloved.

The effect of this bridal gown from the front gave the effect of wide, lace-covered satin revers extended to the elbows, or to the top of the symposium, "and the average the top of the special standing out at the back, these that the back, the top of the symposium, and the average same woman of the hour accepts it in partly the same spirit. The truth is," she centinued, "from force of circumstances, education and environment women have become remarkably like men in their views of life and regard it from somewhat the sprays of orange blossoms caught at the top of the symposium, and the average same woman of the hour accepts it in partly the same spirit. The truth is," she centinued, "from force of circumstances, education and environment women have become remarkably like men in their views of life and regard it from somewhat the spirit in partly the same spirit. The truth is," she continued, "from force of circumstances, education and environment women have become remarkably like men in their views of life and regard it from somewhat the spirit in partly the same spirit. The truth is," she continued, "from force of circumstances, education and environment women have become remarkably like men in their views of life and regard it from somewhat the spirit in partly the same spirit. such a distinguishing characteristic of the woman of the early Victorian days, and more's the pity that the pendulum has swung so far in the opposite direction and has carried us afield in our calculating as it has the men. Why, even before ac-cepting a cavaller, however attractive or interesting, one will question and reques-tion whether the gentle game of matrimony

is worth the candle."
"For all that," interrupted the frivolous girl, "the woman does not live who is happy if there is not some Leander to hover around and say soft somethings to her, one who, if occasion arose, would swim a modern Hellespont for her lady-ship." "But," interposed Miss Commonsense, "It doesn't lessen her appreciation if she realizes that he would have performed the same feat for a lot of other attractive heroes he has known. I'm quite sure that if she has the proper spirit she feels that a man's heart is like a large

hotel-it has plenty of accommodation."
"Wise woman," murmured the popular girl. "We have learned the folly of demanding too much from the masculine sex. We have developed a sense of humor and a commercial value of things in general, and we are content to enjoy the pleasures of the moment and to accept them for exactly what they are worth."
"How awfully shoppy and mercenary that

scunds!" sighed the pretty matron. "But if Jack gets those stalls he promised me for the new play at the Gymnase tonight I must go and have my hair done." Which reminds me that I would like to tell you exactly how this smart little ma-

tron will have her hair waved. It will, or course, be arranged high on head, for as most of the fashionable hats are tilted 'n the back the style calls for a careful cotrfure colled in a flat knot on top of the

pompadour. Deep and artificial marcel waves are decidedly out of it. Still, the tresses must be waved, but in a natural, soft fashion. If marceled first, they are brushed until only a suspicion of their original curl remains. The pompadour, too, has received some revisions and is now a pretty low structure extending in soft undulations across the forehead. A few straggling curls may dangle becomingly over the brow. Then before monsieur finishes his pretty task he will skillfully spread out a hair net of natural hair so fine and so perfectly matched that when he covers milady's back hair with this protection against disorder the net is entirely invisible. These nets also prolong the life of a marceled dressing to double the allotted two or three days. Fluffy little curls tumble over the waves in the back and perch fearlessly on the crest of the and perch fearlessly on the crest of the pompadour. To be sure, their position looks a bit perlious, but they seem to conform to the usual law of gravitation and hang

there in safety.
Art nouveau hair ornaments are very smart, but unhappily they are horribly expensive. High combs in the Spanish style of translucent enamel, with traceries in dull silver and irregular decorations of seed pearls and brilliants, are stunning.
For dark hair some of the art jewelers are
making wonderful things in silver fligree
inset with nacre and in carved red ename. The worst and at the same time the best thing about art nouveau jewelry is that it demands special gowns and a special style of hairdressing. With ordinary jeweis, however valuable and beautiful, one can wear any attractive costume, but not so with these wonderful poems in enamels and exotic stones. It is a case of "first catch your" ornament and then order your gown.

To come back for a minute to hair-dressing matters—the Parislan girl and young matron are wearing in their hair tiny roses and black velvet ribbon. A chic arrangement is a wreath placed in a rakish fashion a little to one side over the left ear. Spanish jasmine tied with silver ribbon is worn in front of the coll. But the smartest idea is to have chains of pink coral wound in and out of the tresses. Naturally in dark hair the corul is most effective. A graceful dragon fly of spangled metal on a long pin quivers in many modish coiffures. The sun has hardly been strong enough to require the protection of an umbreila

from its rays, but nevertheless several sunshades were to be seen in the Bois yesterday morning. These were in dark taffeta silks, perfectly plain save for a cabalistic sign in one corner, which upon investi-gation proved to be an embroidered monogram of the owner. The more intricate and unreadable these letters can be made the better style, for it is hardly comfortable to carry a sunshade so signed that all who run may read. The monogram is either worked in solid

embroidery or outlined with heavy cord. It is expensive to have these panels made up, consequently lots of women are em-broidering finished sunshades by fastening the handles securely and doing the work at a personal disadvantage, but with a great saving to the exchequer.

The Parisian, too, is reveling in stirt embroidered linen collars worn with shirt waist and tailored costumes. Often three

waist and tailored costumes. Often three sets of studs, the link sort formerly used in cuffs, only on a smaller scale, are employed as the fastening. The tie is either a string affair arranged in a small smart bow or a Louis cravat of batiste plaited and edged with real lace of a narrow width. For wear later on with the linen collar ties of lawn, hemstitched or trimmed with lace so small that they barely form a bow, are to be de rigueur. And another innovation promised is the traveling gown of linen that will stand washing. This suit will supplant in a great measure the silk two-piece costumes

we have all found so serviceable. It is made in coat and skirt fashion, with the jacket either in a bolero or Eton model adorned with an embroidered linen collar. Some of the best of these suits are evolved without even the fancy collar, but depend for their chic upon stitched bands.

Taffeta batiste is one of the new materials used for these suits. It is a little

terials used for these suits. It is a little heavier than linen and has just enough silk in the weave to give it an exquisite sheen. For persons wearing mourning the batiste in black is to be recommended as the very best dark tub fabric on the market

Although the guimpe dress has lost some of its prestige, these little gowns are too dainty and smart looking to be done away with entirely. Made up in some simple style, with hand-worked guimpe and sleeves they leave nothing to be desired.

By the way, it is simplicity all along the sartorial scheme that costs most this season. Trimmings are all flat and have to be looked into rather than "at" to be appreciated.

At the immediate moment, if there can be said to be one color more worn than another, always leaving gray out of the question, that color is red. It is not spring-like or attractive for these warm days, but Dame Fashion blows hot or cold at will. Red and reds and purple reds fashion blows for these warms of block form

tened with a cunning touch of black form a modish treatment. At the Hermitage the other night, dining with a party of friends, I saw a lovely American actress, who, it is said, will soon be an English-American counters, gowned in the dearest little poppy red dress. She had just returned from the races at Longchamps, and the gown was quite a sportswoman's at-fair. The skirt cleared the ground an round, and the short jacket showed original basques cut in scallops and piped with black suede. The jacket opened over a low waistcoat of white watered silk, and the waistcoat in turn opened to display a plaited linen shirt fastened with lovely studs of dark blue enamel and tiny britwing" satin, and the buttons on the coat matched the enameled studs. The skirt was set in flat plaits at back and sides, and in front there was a plain panel piped with suede. This was really a delightful little gown, and the cut was irreproachable

Another girl in the party wore a beige cashmere frock. About the bottom of the skirt, which was very full, were run eight rows of silk braid in graduated widths. The very short bolero was of chenille arranged in trellis fashion. On the rounded fronts appeared bunches of tassels, which repeated themselves on the elbow sleeves. The vest was of valenciennes and mult. Apropos of tassels, they are one of the novelties of the season and are used allke on street and evening costumes, cloaks and

tea gowns. Speaking of the latter, I saw the prettiest example of this indispensable garment not long ago evolved from gray sliky cash-mere and cut in the empire fashion. A full valanced flounce run at the top with black velvet ribbon trimmed the skirt, and the very abbreviated bolero was threaded with velvet, which tied in a smart stubby bow at the bust line. The neck was cut in a deep V and adorned with a modified sailor collar. Under the collar and mingling with the velvet bow was a scarf of cream lace. The short, puffed sleeves were banded with black velvet and finished with a rather large bow. This tea gown embodied in its simple makeup all the qualities that make for success in dress this year—the simple ingenue mode, long lines, soft colors and rich materials. But there is danger ahead for the woman who does not compose her costumes harmoniously, for the "right contrast" is more modish than the one-tone scheme, which was such a boon to the sister without "an eye for effect." CATHERINE TALBOT.

stock lined with chiffon, and outlined by a band an inch and a half wide of the new fancy braid formed of twisted silk ribbon and narrow silk ribbon braid woven in a basket design. Below this the bodice was

laid in tiny tucks to fit, and more but narrower applications of the fancy braid.

The elbow sleeves were scant puffs
tucked above and below, and finished by
the fancy braid and falls of lace.

The skirt was laid in tiny tucks a little
distance apart to the hip line, this tucking
being followed by a flat puffing of the
material some eight inches wide, followed
by another band of the tucks. These puffs
and series of tucks extended to within ten and series of tucks extended to within ten or twelve inches of the bottom of the

or twelve inches of the bottom of the gown, which was finished by a wide flounce, tucked at the top and finished at the bottom by wide tucks.

Mrs. Oswald Hering, who was Miss Catharine Clark, was at one of the May weddings in a smart black chiffon taffeta, a round length skirt with tight coat effect, heavily embroidered in silk ribbon in large designs. The skirt was divided into panels, embroidery extending up as high as the knees. The tight coat had a square neck filled in with white lace and elbow sleeves. Both the sleeves and the body of the coat

filled in with white lace and elbow sleeves. Both the sleeves and the body of the coat (or was it a princess robe?) were so arranged as to give the tight coat effect. The sleeves had turned-back cuff effects. Long white lace cuffs showed below above the long gloves.

Mrs. Hering's hat was a chic little toque of black chip, round and small, the space between the edge of the brim and the top of the crown being filled in with closely plaited ruchings of black tulle, and from each side near the front a black wing each side near the front a black wing lifted its tip several inches above the crown, slanting backward as it went.

MARIE WELDON.

FOR THE JUNE BRIDE.

Pretty Things to Make and Offer Her.

Here is a bewitching new gift, girls, which is just the thing to present to that dear friend who has set her wedding day for the coming month, and no June bride could possibly wish for a more exquisite parting remembrance from a schoolgirl

more and they have increased from a to season in beauty and loveliness. S

silks, such as liberty or mousseline, are combined with lace insertions to effect this dainty accessory, and as a purest white or pale colored confection, it forms a veritable cloud about throat and shoulders of the pretty miss who is fortunate enough to pos-

sess one.

The scarf itself is two yards and a half or three yards long, and varies in width from twelve to eighteen inches, though when made of tulle the width of the net is employed, the effect produced being that of an old-fashioned fichu.

Noteworthy is one of the latter scarfs in fine dotted net, which is somewhat firmer than the maline and therefore is not built double. A wide strip of the snowdrop material is edged on all sides by a ruffle six to eight inches in width, which in turn shows a finish of narrow Valenciennes lace. Concealing the juncture of scarf and ruffle is a ruching of double edged Val. lace, gethered through the center.

gathered through the center.

Another of these summer scarfs is a mass Another of these summer scarfs is a mass of the finest white muslin. Sheer batiste also might be used with a muslin foundation the desired width of the scarf. For the upper portion the entire width of batiste or muslin is employed, and at intervals of two inches folds of the material an inch deep are caught up and gathered at their base, so that the fullness is all brought within the width of the foundation. The result is a flat stole showing number. The result is a flat stole showing number less short full headings extending cross

less short full headings extending crosswise down its length, and having a couple of wider folds terminating either end.

Scarfs similar to this will be used on every occasion during the warm months. At the summer hop they will serve as an indispensable protection for bare neck and arms after the heat of the dance. At garden fetes and afternoon teas they will appear as a heautifying accessory to complete any tollets, and most unique and fascinating of all, one June bride has chosen them as the finishing adornment for her maids' lavender frocks. Scarfs of palest blue muslin, bouffant with ruffles of the material and of lace, will be thrown stolelike about their necks, while huge muffs built to match will be carried instead of flowers.

flowers.

As a final touch to their summer loveliness, many of these light scarfs are set off by a single artificial flower pinned just at the throat. An American Beauty rose, a cluster of yellow primroses or a spray of lavender wisteria lends its posy brightness to the cloud-like softness of these delightfully feminine adornments.

the eyes, hesitation of speech, are all indications that something is wrong, and no child must be punished for them. Indeed. mere punishment never does any good either to the tricks dependent on bad health or on those of imitation. Defective sight is the cause of many so-called tricks. A child whose vision is faulty screws up his eyes or scowls in his efforts to adapt his powers of sight. In such a case an optician or oculist should be called in and the sight tested. A bad habit is simply repeated action, and it is only by persistently stopping it that one can hope to eradicate it.

A Girl's Challie Frock.



